This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

VINCENT'S MATHEMATICAL SERIES

By J. HAMBLIN SMITH, M.A.,
GONVILLE AND CAIUS COLLEGE, AND LATE LECTURER AT ST. PETER'S COLLEGE, CAMBRIDGE.

rithmetic. 3*s.* 6*d.* A KEY, 9*s.*

lementary Algebra. 3*s.* Without Answers, 2*s.* 6*d.* A KEY, 9*s.*

xercises on Algebra. 2*s.* 6*d.*
[Copies may be had without the Answers.]

lementary Trigonometry. 4*s.* 6*d.* A KEY, 7*s.* 6*d.*

lements of Geometry.
Containing Books 1 to 6, and portions of Books 11 and 12 of EUCLID, with Exercises and Notes. 3*s.* 6*d.* A KEY, 8*s.* 6*d.*
Books 1 and 2, 1*s.* 6*d.*, may be had separately.

lementary Statics. 3*s.*
lementary Hydrostatics. 3*s.* } A KEY, 6*s.*

ook of Enunciations
FOR HAMBLIN SMITH'S GEOMETRY, ALGEBRA, TRIGONOMETRY, STATICS, AND HYDROSTATICS. 1*s.*

n Introduction to the Study of Heat. 3*s.*

By E. J. GROSS, M.A.,
FELLOW OF GONVILLE AND CAIUS COLLEGE, CAMBRIDGE.

lgebra. Part II. 8*s.* 6*d.*

inematics and Kinetics. 5*s.* 6*d.*

By G. RICHARDSON, M.A.,
ASSISTANT MASTER AT WINCHESTER COLLEGE.

ometrical Conic Sections. 4*s.* 6*d.*

Waterl[illegible]ondon.

ENGLISH SCHOOL CLASSICS

EDITED BY FRANCIS STORR, B.A.,

CHIEF MASTER OF MODERN SUBJECTS IN MERCHANT TAYLORS' SCHOOL.

THOMSON'S SEASONS: Winter.
With an Introduction to the Series. By the Rev. J. F. BRIGHT, M.A. *9d.*

COWPER'S TASK.
By FRANCIS STORR, B.A. *2s.*; or in Three Parts, *9d.* each.

COWPER'S SIMPLE POEMS.
By FRANCIS STORR, B.A. *1s.*

SCOTT'S LAY OF THE LAST MINSTREL.
By J. SURTEES PHILLPOTTS, M.A., Head Master of Bedford School. *2s. 6d.*; or in Four Parts, *9d.* each.

SCOTT'S LADY OF THE LAKE.
By R. W. TAYLOR, M.A., Head Master of Kelly College, Tavistock. *2s.* or in Three Parts, *9d.* each.

SCOTT'S MARMION.
By F. S. ARNOLD, M.A., Assistant Master at Bedford School.

NOTES TO SCOTT'S WAVERLEY.
By H. W. EVE, M.A., Head Master of University College School, London. *1s.*; WAVERLEY AND NOTES, *2s. 6d.*

BACON'S ESSAYS. Complete Edition.
By FRANCIS STORR, B.A.

TWENTY OF BACON'S ESSAYS.
By FRANCIS STORR, B.A. *1s.*

SIMPLE POEMS.
By W. E. MULLINS, M.A., Assistant Master at Marlborough College. *8d.*

SELECTIONS FROM WORDSWORTH'S POEMS.
By H. H. TURNER, B.A., late Scholar of Trinity College, Cambridge. *1s.*

WORDSWORTH'S EXCURSION: The Wanderer.
By H. H. TURNER, B.A. *1s.*

MILTON'S PARADISE LOST.
By FRANCIS STORR, B.A. Book I., *9d.* Book II., *9d.*

MILTON'S L'ALLEGRO, IL PENSEROSO, AND LYCIDAS.
By EDWARD STORR, M.A., late Scholar of New College, Oxford. *1s.*

SELECTIONS FROM THE SPECTATOR.
By OSMUND AIRY, M.A., late Assistant Master at Wellington College. *1s.*

BROWNE'S RELIGIO MEDICI.
By W. P. SMITH, M.A., Assistant Master at Winchester College. *1s.*

GOLDSMITH'S TRAVELLER AND DESERTED VILLAGE.
By C. SANKEY, M.A., Head Master of Bury St. Edmund's Grammar School. *1s.*

EXTRACTS from GOLDSMITH'S VICAR OF WAKEFIELD.
By C. SANKEY, M.A. *1s.*

POEMS SELECTED from the WORKS OF ROBERT BURNS.
By A. M. BELL, M.A., Balliol College, Oxford. *2s.*

MACAULAY'S ESSAYS:
MOORE'S LIFE OF BYRON. By FRANCIS STORR, B.A. *9d.*
BOSWELL'S LIFE OF JOHNSON. By FRANCIS STORR, B.A. *9d.*
HALLAM'S CONSTITUTIONAL HISTORY. By H. F. BOYD, late Scholar of Brasenose College, Oxford. *1s.*

SOUTHEY'S LIFE OF NELSON.
By W. E. MULLINS, M.A. *2s. 6d.*

GRAY'S POEMS. SELECTION FROM LETTERS, with LIFE by JOHNSON. By FRANCIS STORR, B.A. *1s.*

Waterloo Place, Pall Mall, London.

SCENES

FROM

EURIPIDES

Rugby Edition

By A. SIDGWICK, M.A.

FELLOW AND TUTOR OF CORPUS CHRISTI COLLEGE, OXFORD, AND LATE ASSISTANT MASTER AT RUGBY SCHOOL

MEDEA

RIVINGTONS

WATERLOO PLACE, LONDON

MDCCCLXXXV

f. 9.

BODLEIAN LIBRARY
3 AUG
OXFORD

DRAMATIS PERSONÆ.

Τροφός, the nurse of Medea.

Παιδαγωγός, the slave who attends on her children.

Μήδεια, the princess of Colchis.

Ἰάσων, her husband.

Κρέων, king of Corinth.

Ἄγγελος, a messenger.

The children of Jason and Medea.

Χόρος, of Corinthian women.

The scene is the front of the house of Jason at Corinth.

PREFACE.

THE story of MEDEA is as follows, according to the fuller version :—

JASON of Iolkos, wronged of his heritage by the usurper PELIAS, sailed from Greece with the Argonauts to get the golden fleece from Colchis (E. of the Euxine). AEETES, the Colchian king, promised to give it up, if JASON would perform certain dangerous tasks, viz., tame the fire-breathing bulls, plough the land and sow the dragon's teeth which should spring up armed warriors, and take the fleece from the sleepless dragon which guarded it. All these things JASON did, by aid of the enchantments of MEDEA the king's daughter, who loved him. He won the fleece and sailed away to Iolkos with MEDEA ; and the king's son ABSYRTOS, who was sent to stop the fugitives, was slain by his sister.

Arrived at Iolkos, MEDEA resolved to avenge JASON for the wrongs done him by the usurper PELIAS. She restored AESON, her husband's father, to the vigour of youth by charms ; and persuaded the daughters of PELIAS to cut up their father and place his limbs in a boiling caldron, that he might be similarly restored ; but when they had done her bidding, MEDEA used no charms, and he never came to life. For this JASON and MEDEA were banished and fled to Corinth, where they lived happily for a time.

At length JASON fell in love with GLAUKE,* daughter of KREON the king of Corinth, and resolved to marry her and put away MEDEA. Here the tragedy begins.

The slave who attends on MEDEA'S children tells the nurse that according to a rumour which he has heard, KREON is going to banish MEDEA and her children. [Scene 1.]

* The name is not found in the play, but appears in the later legend.

KREON orders MEDEA to go away with her children. She begs for one day's respite to prepare for her departure, and obtains leave to remain. She resolves to kill KREON, GLAUKE, and JASON with poison. [Scene 2.]

She has a stormy interview with her husband, whose treachery and ingratitude she denounces. JASON tries to soothe her, pretending that he marries GLAUKE not for love, but to get wealth and position, which will be good for MEDEA and the children too. MEDEA disbelieves him, and goes out darkly threatening that he will rue his marriage. [Scene 3.]

After a while she pretends to repent of her violence, and asks JASON to forgive her. She will go away, but wishes him to beg off the children from their doom of exile. He promises to try; and she offers to second him by sending gifts of a robe and chaplet to GLAUKE. [Scene 4.]

She resolves to slay the children; and bids them a passionate farewell. [Scene 5.]

The messenger comes and tells the story of the horrible death of GLAUKE from the poisoned robe and chaplet. Her father KREON had come in and found her dying, clasped her in his arms, and died himself too of the poison. MEDEA receives the news with fierce triumph, and goes out to slay the children. [Scene 6.]

JASON comes in vowing vengeance for the death of his bride GLAUKE and her father, and is told that MEDEA has slain the children too. The doors open and MEDEA is seen in a chariot drawn by dragons, bearing the bodies of the children. He bitterly reproaches and curses her, and she vanishes, leaving him desolate. [Scene 7.]

The plot of the play is exceedingly simple, and the interest turns entirely on the strong passionate character of MEDEA; her self-devoted love, her cruel wrongs, and her terrible vengeance, which brings misery and destruction on guilty and innocent alike.

SCENE I.

JASON'S PLOT.

The front of the House of JASON *at Corinth.*

Enter the NURSE [τροφός] *alone. As she stands gloomily brooding and soliloquising, enter the children of* MEDEA *and* JASON *accompanied by the* SLAVE *who took charge of them* [παιδαγωγός].

ΠΑ. παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
ἕστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;

ΤΡ. τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα, καὶ φρενῶν ἀνθάπτεται.
ἐγώ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνος
ὥσθ' ἵμερός μ' ὑπῆλθε γῆ τε κούρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.

ΠΑ. οὔπω γὰρ ἡ τάλαινα παύεται γόων;

ΤΡ. [*rather bitterly*] ξηλῶ σ'· ἐν ἀρχῇ πῆμα κοὐδέπω μεσοῖ.

ΠΑ. ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·
ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν·

ΤΡ. τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.

ΠΑ. ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,

ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
ξὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τάδε.

ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.

ΤΡ. [*despairingly*] ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντλημένα.

ΠΑ. ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τάδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.

ΤΡ. [*turning to the children*]
ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατὴρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἀλίσκεται.

ΠΑ. [*sadly and bitterly*]
τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,
ὡς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χαριν;

ΤΡ. ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
[*The children go into the house*]
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε,
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα.
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

SCENE II.

BANISHED.

MEDEA *silent and plunged in bitter thoughts: enter the* KING KREON *from the central door of the Palace.*

ΚΡ. [*harshly*] σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμί, κοὐκ ἄπειμι πρὸς δόμους πάλιν,
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.

ΜΗ. [*in despair*] αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,
τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπίσχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι· ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.

κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθέντ' ὕστερον μέγα στένειν.
ΜΗ. [*bitterly*] φεῦ φεῦ·
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·
χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
σὺ δ' οὖν φοβεῖ με μὴ τι πλημμελὲς πάθῃς.
[*more gently*] οὐχ ὧδ' ἔχει μοι, μὴ τρέσῃς ἡμᾶς, Κρέον,
ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
σὺ γὰρ τί μ' ἠδίκηκας; ἐξέδου κόρην
ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτέ μ' οἰκεῖν· καὶ γὰρ ἠδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.
ΚΡ. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
ὀρρωδία μοι μή τι βουλεύῃ κακόν,
τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὕτως ἀνήρ,

ῥᾴων φυλάσσειν ἢ σιωπηλὸς σοφός.
[*with rising sternness*]
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν, οὖσα δυσμενὴς ἐμοί.

ΜΗ. [*bending, and clasping his knees*]
μὴ, πρός σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.

ΜΗ. ἀλλ' ἐξελᾷς με, κοὐδὲν αἰδέσει λιτάς;

ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

ΜΗ. [*passionately*] ὦ πατρίς, ὡς σου κάρτα νῦν μνείαν ἔχω.

ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πόλις.

ΜΗ. φεῦ φεῦ· βροτοῖς ἔρωτες ὡς κακὸν μέγα.

ΚΡ. ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.

ΚΡ. τάχ' ἐξ ὀπαδῶν χειρὸς ὡσθήσει βίᾳ.

ΜΗ. μὴ δῆτα τοῦτό γ', ἀλλά σ' αἰτοῦμαι, Κρέον.

ΚΡ. ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.

ΜΗ. φευξούμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.

ΚΡ. τί δ' οὖν βιάζει κοὐκ ἀπαλλάσσει χθονός;

ΜΗ. μίαν με μεῖναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπεραῖναι φροντίδ' ᾗ φευξούμεθα,
παισίν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εὔνοιάν σ' ἔχειν.
τοὐμοῦ γὰρ οὔ μοι φροντίς, εἰ φευξούμεθα,
κείνους δὲ κλαίω ξυμφορᾷ κεχρημένους.

KP. [*with stately gentleness*]
ἥκιστα τοὐμὸν λῆμ' ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· [more sternly] προὐννέπω δέ σοι,
εἴ σ' ἡ 'πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν·
οὐ γάρ τι δράσεις δεινὸν ὧν φόβος μ' ἔχει.
[*Her prayer granted, they rise, and* KREON *goes out:* MEDEA *with changed manner addresses the* CHORUS]
MH. *κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;*
ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ, πω.
ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ' ἂν προσεῖπον οὐδ' ἂν ἡψάμην χεροῖν.
ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο
ὥστ', ἐξὸν αὐτῷ τἄμ' ἐλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
μεῖναί μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδούς,
οὐκ οἶδ' ὁποίᾳ πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρί,
ἢ θηκτὸν ὧσω φάσγανον δι' ἥπατος,

σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἔν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἑλεῖν.
εἶεν· [*She checks herself, and then, after a pause, less confidently*]
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον,
ἢν δ' ἐξελαύνῃ ξυμφορά μ' ἀμήχανος,
αὐτὴ ξίφος λαβοῦσα, κεἰ μέλλω θανεῖν,
κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
[*with rising passion*]
οὐ γὰρ μὰ τὴν δέσποιναν, ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
Ἑκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς,
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
[*decisively*] ἀλλ' εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἕρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
ὁρᾷς ἃ πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν

τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις,
γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου' τ' ἄπο.
ἐπίστασαι δέ· [*pausing: then bitterly*]
πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες, ἐς μὲν ἔσθλ' ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

SCENE III.

MEDEA AND JASON.

MEDEA *stands brooding over her plot: enter* JASON, *who addresses her with cold scorn:*

ΙΑ. οὐ νῦν κατεῖδον πρῶτον, ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
κούφως φερούσῃ κρεισσόνων βουλεύματα
λόγων ματαίων εἵνεκ' ἐκπεσεῖ χθονός.
κἀμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνήρ·
ἃ δ' ἐς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν ἀεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῆρουν, καί σ' ἐβουλόμην μένειν·
σὺ δ' οὐκ ἀνίης μωρίας, λέγουσ' ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
ὅμως δὲ κἀκ τῶνδ' οὐκ ἀπειρηκὼς φίλοις
ἦκω, τὸ σόν γε προσκοπούμενος, γύναι,
ὡς μήτ' ἀχρήμων ξὺν τέκνοισιν ἐκπέσῃς
μήτ' ἐνδεής του. πόλλ' ἐφέλκεται φυγὴ
κακὰ ξὺν αὐτῇ· καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗ. [*fiercely*] ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπεῖν ἔχω,
ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς;
οὗτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,
φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει'· εὖ δ' ἐποίησας μολών.
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
ταὐτὸν ξυνεισέβησαν Ἀργῷον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι, καὶ σπεροῦντα θανάσιμον γύην·
δράκοντά θ', ὃς πάγχρυσον ἀμπέχων δέρας
σπείραις ἔσωζε πολυπλόκοις ἄϋπνος ὤν,
κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην
ξύν σοι, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.
καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
προὔδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι,
συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
ὅρκων δὲ φροῦδη πίστις, οὐδ' ἔχω μαθεῖν
εἰ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
ἢ καινὰ κεῖσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν,

ἐπεὶ ξύνοισθά γ' εἰς ἐμ' οὐκ εὔορκος ὤν.
[*holding out her right hand, and pointing to her knees.*]
φεῦ δεξιὰ χείρ, ἧς σὺ πόλλ' ἐλαμβάνου,
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
καικοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.
[*more quietly*] ἄγ', ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
δοκοῦσα μή τι πρός γε σοῦ πράξειν καλῶς,
ὅμως δ'· ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
[*bitterly*] τοιγάρ με πολλαῖς μακαρίαν ἀν' Ἑλλάδα
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἐγώ,
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, ξὺν τέκνοις μόνη μόνοις,
καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἁλᾶσθαι παῖδας ἥ τ' ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ
τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;
ΧΟ. δεινή τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.

ΙΑ. [*coldly and contemptuously*]
δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε
τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπῃ γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς, καὶ δίκην ἐπίστασαι,
νόμοις τε χρῆσθαι, μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ᾔσθοντ' οὖσαν Ἕλληνες σοφήν,
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ 'πίσημος ἡ τύχη γένοιτό μοι.
τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἅμιλλαν γὰρ σὺ προὔθηκας λόγων.
ἃ δ' ἐς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,

ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
[MEDEA *makes a sign of contempt and anger*]
καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων ξυμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' ἦλθον εὐτυχέστερον
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ᾗ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος,
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἅλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·
ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς,
καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
ἐς ταὐτὸ θείην, καὶ ξυναρτήσας γένος
εὐδαιμονοίην. σοί τε γὰρ παίδων τί δεῖ,
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
[*more indignantly*]
ἀλλ' ἐς τοσοῦτον ἦκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
ἢν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·

χοὕτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΜΗ. [*sadly*] ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἐγὼ δ' ἔρημος τήνδε φεύξομαι χθόνα.

ΙΑ. αὐτὴ τάδ' εἵλου· μηδέν' ἄλλον αἰτιῶ.

ΜΗ. τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε;

ΙΑ. ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ' εἴ τι βούλει παισὶν ἢ σαυτῇ φυγῆς
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'· ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερί,
ξένοις τε πέμπειν ξύμβολ', οἳ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

ΜΗ. οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
οὔτ' ἄν τι δεξαίμεσθα, μηδ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑ. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ' οὐκ ἀρέσκει τἀγάθ', ἀλλ' αὐθαδίᾳ
φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

ΜΗ. [*with fierce satire*] χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρεῖ, χρονίζων δωμάτων ἐξώπιος·
νύμφευ'· ἴσως γάρ, ξὺν θεῷ δ' εἰρήσεται,
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

SCENE IV.

MEDEA'S GUILE.

MEDEA *in an attitude of grief: enter* JASON, *who speaks with cold civility.*

ΙΑ. ἦκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
οὐ τἂν ἁμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗ. [*with well-acted contrition*]
Ἰάσον, αἰτοῦμαί σε τῶν εἰρημένων
συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπείργασται φίλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
κἀλοιδόρησα· 'σχετλία, τί μαίνομαι
'καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
'ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
'πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
'γήμας τύραννον καὶ κασιγνήτους τέκνοις
'ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
'θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
'οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
'φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;'
ταῦτ' ἐννοήσασ' ἠσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων,
ἣ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
γυναῖκες· οὔκουν χρὴ σ' ὁμοιοῦσθαι κακοῖς,
οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
παριέμεσθα, καί φαμεν κακῶς φρονεῖν
τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τάδε.
[*she turns to the house and calls: the children come out*]
ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιᾶς. [*the children clasp her hands*]
οἴμοι κακῶν
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἆρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ' ὠλένην; ταλαιν' ἐγώ,
[*she turns away weeping*]
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὄψιν τέρειναν τήνδ' ἔπλησα δακρύων.

ΙΑ. αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·
εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.

ἀλλ' ἐς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ φρόνῳ
βουλήν· γυναικὸς ἔργα ταῦτα σώφρονος.
[*turning to the children*]
ὑμῶν δέ, παῖδες, οὐκ ἀφρόνιστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν·
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι ξὺν κασιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τἄλλα δ' ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής;
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
[*he sees* MEDEA *weeping*]
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;

ΜΗ. [*controlling herself*] οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.

ΙΑ. θάρσει νυν· εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.

ΜΗ. δράσω τάδ'· οὗτοι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ κἀπὶ δακρύοις ἔφυ.

ΙΑ. τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;

ΜΗ. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξηύχου τέκνα,
εἰσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.
ἀλλ' ὥνπερ εἵνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κἀμοὶ τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς

ναίειν, δοκῶ γὰρ δυσμενὴς εἶναι δόμοις,
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερί,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.

ΙΑ. [*good-naturedly*]
οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή. 395

ΜΗ. ξυλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον
παῖδας φέροντας. [*to the attendants*]
ἀλλ' ὅσον τάχος χρεὼν 400
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἕν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὀμευνέτου,
κεκτημένη τε κόσμον ὃν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς. 405
[*The slave brings a robe, crown, jewels, etc.*]
λάζυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας,
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.
[*she gives the things to the children*]

ΙΑ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων, 410
δοκεῖς δὲ χρυσοῦ; σῶξε, μὴ δίδου, τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗ. μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·

χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
[*to the children*]
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμήν,
ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγει. χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.

SCENE V.

THE MOTHER.

MEDEA *brooding: enter the παιδαγωγός with the children joyful and excited.*

ΠΑ. δέσποιν', ἀφεῖνται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἁσμένη χεροῖν
ἐδέξατ'· εἰρήνη δὲ τἀκεῖθεν τέκνοις.
[*alarmed at her look*] ἔα.
τί συγχυθεῖσ' ἔστηκας ἡνίκ' εὐτυχεῖς;
κοὐκ ἁσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;
ΜΗ. αἰαῖ.
ΠΑ. τάδ' οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις.
ΜΗ. αἰαῖ μάλ' αὖθις. ΠΑ. μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;
ΜΗ. [*weeping*] ἤγγειλας οἵ' ἤγγειλας· οὐ σὲ μέμφομαι.
ΠΑ. τί δὴ κατηφεῖς ὄμμα καὶ δακρυρροεῖς;
ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.
ΠΑ. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.
ΜΗ. [*darkly*] ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.
ΠΑ. οὗτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.
ΜΗ. δράσω τάδ'· ἀλλὰ βαῖνε δωμάτων ἔσω,

καὶ παισὶ πόρσυν' οἷα χρὴ καθ' ἡμέραν.

[*The παιδαγωγός retires into the house.* MEDEA *clasps the children to her, and continues passionately*]

ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ' ἀεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγάς,
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν, γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
γλυκεῖα φροντίς. σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τι προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.

[*with resolution*] οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.

τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
[*with sudden misgiving*]
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.
χωρεῖτε, παῖδες, ἐς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.
ἆ ἆ.
μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων·
ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί με.
[*fiercely*] μὰ τοὺς παρ' Ἅιδῃ νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι.
[*with a burst of exultant hate*]
πάντως πέπρακται ταῦτα κοὐκ ἐκφεύξεται.
καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.
ἀλλ', εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
[*she clasps the children once more*]
ὦ φιλτάτη χείρ, φίλτατον δέ μοι στόμα,

καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
[*kissing them wildly*]
ὦ μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμὶ προσβλέπειν
οἷα τ' ἐς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά·
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.
[*The children go in: she sinks down helpless*].

SCENE VI.

THE MURDER.

MEDEA *rises quietly and speaks to the Chorus.*

ΜΗ. φίλαι, πάλαι δὴ προσμένουσα τὴν τύχην
καραδοκῶ τἀκεῖθεν οἵ προβήσεται.
[*a messenger seen approaching*]
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἠρεθισμένον
δείκνυσιν ὡς τι καινὸν ἀγγελεῖ κακόν.

ΑΓ. [*in violent haste*]
ὦ δεινὸν ἔργον παράνομόν τ' εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναῦαν
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.

ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

ΑΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

ΜΗ. [*exultant*] κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.

ΑΓ. τί φῄς; φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι,
ἥτις τυράννων ἑστίαν ἠκισμένην
χαίρεις κλύουσα, κοὐ φοβεῖ τὰ τοιάδε;

ΜΗ. ἔχω τι κἀγὼ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.

ΑΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν οἷπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι' ὥτων δ' εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν.
κυνεῖ δ' ὁ μέν τις χεῖρ', ὁ δὲ ξανθὸν κάρα
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.
δέσποινα δ' ἣν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,
πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προὐκαλύψατ' ὄμματα,
λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηΐδα,
παίδων μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
ὀργὰς ἀφῄρει καὶ νεάνιδος χόλον,
λέγων τάδ'· 'οὐ μὴ δυσμενὴς ἔσει φίλοις,
'παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
'φίλους νομίζουσ' οὕσπερ ἂν πόσις σέθεν,
'δέξει δὲ δῶρα, καὶ παραιτήσει πατρὸς
'φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν;'
ἡ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
ἀλλ' ἦνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο,
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις,
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἄψυχον εἰκὼ προσγελῶσα σώματος.
κἄπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται

στέγας, ἁβρὸν βαίνουσα παλλεύκῳ ποδί,
δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων, δόξασά που
ἢ Πανὸς ὀργὰς ἢ τινὸς θεῶν μολεῖν,
ἀνωλόλυξε, πρίν γ' ὁρᾷ διὰ στόμα
χωροῦντα λευκὸν ἀφρόν, ὀμμάτων τ' ἀπὸ
κόρας στρέφουσαν, αἷμά τ' οὐκ ἐνὸν χροΐ·
εἶτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ' ἡ μὲν ἐς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσουσα νύμφης συμφοράν· ἅπασα δὲ
στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν.
ἤδη δ' ἂν ἕλκων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστὴς τερμόνων ἂν ἥπτετο·
ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο·
διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο.
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει ναῦμα παμφάγου πυρός·
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,

ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως τ' ἐλάμπετο.
πίτνει δ' ἐς οὖδας ξυμφορᾷ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατός, συμπεφυρμένον πυρί.
σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων ξυμφορᾶς ἀγνωσίᾳ
ἄφνω προσελθὼν δῶμα προσπίτνει νεκρῷ·
ὤμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ'· 'ὦ δύστηνε παῖ,
'τίς σ' ὧδ' ἀτίμως δαιμόνων ἀπώλεσεν;
'τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
'τίθησιν; οἴμοι, ξυνθάνοιμί σοι, τέκνον.'
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
χρῄζων γεραιὸν ἐξαναστῆσαι δέμας,
προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
ἡ δ' ἀντελάξυτ'· εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
χρόνῳ δ' ἀπέσβη καὶ μεθῆχ' ὁ δύσμορος
ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.

κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατήρ.
καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν.
τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκίαν,
θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ·
ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.

ΧΟ. ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάψειν ἐνδίκως Ἰάσονι.
ὦ τλῆμον, ὡς σου ξυμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἅιδου δόμους
οἴχει γάμων ἕκατι τῶν Ἰάσονος.

ΜΗ. φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονός,
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
[*rising with resolution*]
ἀλλ' εἶ' ὁπλίζου, καρδία. τί μέλλομεν
τὰ δεινὰ κἀναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου,
καὶ μὴ κακισθῇς μηδ' ἀναμνησθῇς, τέκνων,
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
[*bitterly*] κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
φίλοι γ' ἔφυσαν, δυστυχὴς δ' ἐγὼ γυνή.

SCENE VII.

THE END.

Enter JASON *in haste and fierce anger: he turns and addresses the* CHORUS.

ΙΑ. γυναῖκες, αἳ τῆσδ' ἐγγὺς ἕστατε στέγης,
ἆρ' ἐν δόμοισιν ἡ τὰ δεῖν' εἰργασμένη
Μήδεια τοισίδ', ἢ μεθέστηκεν φυγῇ;
δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω,
ἢ πτηνὸν ἆραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὡς τέκνων ἔχω·
κείνην μὲν οὓς ἔδρασεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.

ΧΟ. [*with sad pity*] ὦ τλῆμον, οὐκ οἶσθ' οἷ κακῶν ἐλήλυθας,
Ἰάσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

ΙΑ. τί δ' ἔστιν; ἦ που κἄμ' ἀποκτεῖναι θέλει;

ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.

ΙΑ. [*horror-stricken*]
οἴμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.

ΧΟ. ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.
ΙΑ. ποῦ γάρ νιν ἔκτειν'; ἐντὸς ἢ 'ξωθεν δόμων;
ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.
ΙΑ. [*to the attendants within*]
χαλᾶτε κλῆδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἁρμούς, ὡς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνου.
[*The doors open and* MEDEA *is seen above with the bodies of her children in a car drawn by dragons*]
ΜΗ. τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ', εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.
ΙΑ. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα, κἄμ' ἄπαιδ' ἀπώλεσας·
καὶ ταῦτα δράσασ' ἥλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
ὄλοι'· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς
Ἕλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο.
τὸν σὸν δ' ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.

ἦρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ', ὧν γε πρόσθεν ἠξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ', οὐ γὰρ ἄν σε μυρίοις ὀνείδεσι
δάκοιμι, τοιόνδ' ἐμπέφυκέ σοι θράσος,
ἔρρ', αἰσχροποιὲ καὶ τέκνων μιαιφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.

ΜΗ. μακρὰν ἄν ἐξέτεινα τοῖσδ' ἐναντία
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·
σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,
οὐδ' ἡ τύραννος οὐδ' ὁ σοὶ προσθεὶς γάμους
Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
καὶ Σκύλλαν, ἣ Τυρσηνὸν ᾤκησεν πέδον·
τῆς σῆς γὰρ ὡς χρὴν καρδίας ἀνθηψάμην.

[*She vanishes in her car:* JASON *is left baffled and wrathful.*]

NOTES.

SCENE 1.

1. *κτῆμα*, lit. 'possession,' *i.e.* 'slave.' It is best to take *οἴκων* gen. after *κτῆμα*, and *δεσποίνης* gen. after *παλ. οἰκ. κτῆμ.* 'Old household-slave of my mistress.'
2. *ἄγουσ' ἐρημίαν*, lit. 'keeping solitude,' *i.e.* 'alone.'
4. *σοῦ*, gen. of separation after *μόνη λείπεσθαι*.
6. *ξυμφορὰ* is the predicate.
12. *ζηλῶ σ'*, 'I envy thee'; ironically: she means, 'I envy your simplicity in thinking the evil was ended.'
13. *μῶρος*, the nom. is often used for the voc., especially where, as here, the person is not present and is only addressed in imagination.
16. *μετέγνων*, instantaneous aorist, 'I unsay' [*μετά- γνω-* change . . . mind]. So 46.
19. *οὐ δοκῶν*, 'not seeming,' *i.e.* 'pretending not.'
22. *σαφής*, 'true,' as often [lit. 'clear'].
23. *οὐκ* after *βούλομαι* is very unusual for *μή*. Probably the change is due to the fact that, while the *form* is a modest wish, *βουλοίμην ἄν*, the *thought* is a strong negation, *οὐκ ἔστιν*, 'impossible!' It is possible, however, to explain *οὐ* on the principle expounded on line 298.
26. *λείπεσθαί τινος* is lit. 'to be left behind something else,' *i.e.* 'to be held inferior to,' 'to give way to.'
29. *ἐξαντλέω*, lit. 'to pump up' (water out of a ship's hold): so by metaphor 'to endure to the end.'

33. She retracts the curse ὄλοιτο immediately. 'May he perish —I say not: he is my master.' ('Curse him I will not,' V.)
39. ἐρημώσας ἔχε, 'keep apart' [lit. 'having removed them keep them so']. This compound tense (very like the English perfect), consisting of ἔχω with the aor. past. act., is common in the tragedians.
41. ὄμμα . . . ταυρουμένην, lit. 'making her eye like a bull's,' *i.e.* 'glaring fiercely.'
42. δρασείω, 'to mean to do,' the suffixes -σειω and -ιάω added to verb-stems make verbs expressing intention, called Desideratives.
43. Notice infin. after πρίν, instead of more usual subjunctive, when the principal clause is negative.
44. γε μέντοι, 'however.'

SCENE 2.

46. εἶπον, 'I bid,' instantaneous aorist, 16.
48. βραβεύς, 'judge,' properly at the games. He has given the sentence, he says, and he will see it executed (49-50).
50. Observe πρὶν ἂν . . . βάλω, indefinite construction of πρίν, as usual after neg.
52. 'Are letting out all their sheet,' one of the nautical metaphors so common in Greek; she means, 'are using every means.' The nautical metaphor is continued in the next line.
53. Lit. 'no landing from calamity easy to bring near,' *i.e.* 'no escape at hand.' The metaphor is not very clearly conceived.
54. ὅμως in sense with the verb, idiomatically placed near the partic.
57. μοι, ethic dat., 'my son.'
58. ξυμβάλλεται, 'contribute a share,' the gen. being partitive.

So Thuc. *οἱ ξυναράμενοι τοῦδε τοῦ κινδύνου*, 'ye who have *taken your share* of this peril.' So also *ξυλλαμβάνεσθαι*, below 396.

62. *i.e.* Kreon, Iason, and Glauke. With poetic looseness only one article is given.

64. *πρός σ'*, 'towards thee,' 'in thine eyes,' poetic variation for *σοί*.

69. *ἐκδιδάσκεσθαι*, 'to have them taught.' *σοφούς* is *proleptic*, *i.e.* expresses the *result* of the verb, as in English 'to drain *dry*,' 'to strike *dead*,' 'to fall *flat*.'

71. *πρός*, 'on the part of.'

72-75. The general sense is 'the fools will think you unpractical, and those reputed wise will be jealous.'

77. *δ' οὖν*, 'however,' the common particle used when the speaker reverts after a digression to the matter in hand.
πλημμελές, lit. 'out of tune,' *i.e.* 'unfit,' a euphemism for 'fatal,' 'terrible.'

83. *τὸ σόν*, 'thy case.'

86. *κρεισσόνων νικώμενοι*, 'yielding to force.' Note the usage of *masculine*, when a woman speaks of herself in plural.

88. *ὀρρωδία μοι*, 'I fear.' *ἐστί* often omitted with such abstract words, *λόγος*, *φθόνος*, *φόβος*, *μέριμνα*, etc. See 414.

93. *ἄραρε*, 'is fixed.' We in English use the same metaphor.

95. *πρὸς γονάτων*, 'by your knees,' *σε*, '[I entreat] you': verb omitted and words arranged as usual in entreaties.

100. The sense is, 'In *my* eyes, children are dearer than country.' The *τέκνων* are emphatic by position, and *ἐμοί* emphasised by *γε*. The *γάρ* gives the reason for his cruelty, just as in 98.

102. 'That is, methinks, according as fortune befalls,' *i.e.* 'it need not be bad.' *ὅπως ἄν*, in the indefinite use, 'howsoever.'

104. *ἐξ . . . χειρός*, 'by the hand.' Poetic variation for *χειρί*.

105. *ἀλλά*, 'nay,' common use in entreaty.

106. ὄχλον, 'trouble': the commoner meaning is 'crowd,' 'confusion.'
107. τοῦτο, 'this,' plainly means 'remission of exile.' The brevity makes the words a little obscure, but the context shows the sense.
108. βιάζει, 'resist.'
110. ᾗ, 'how,' as often.
111. ἀφορμήν, lit. 'starting-point': here 'means.' A vague word, including all manner of provision for her children.
115. εἰ is used regularly in Greek after all words implying emotion (joy, sorrow, wonder, care, etc.), where we say 'that.'
118. αἰδούμενος. αἰδώς in Greek is properly 'awe,' respect': and as it was a natural feeling that the miserable deserved this αἰδώς, as being under the protection of gods, or showing the interposition of the gods in their sad fate, αἰδεῖσθαι came to mean 'pity.'
124. ἐπί, with acc. of extension, 'for' one day.
127. ταύτῃ, 'thus.'
134. ἐξόν (acc. abs., as usual with impersonals), 'when he might,' 'when it was in his power': so παρόν, 174.
ἑλεῖν, 'to destroy.'
139. ἐγχειρῶ, subj. (deliberative oblique).
141. ἦπαρ, lit. 'liver': we say 'heart.'
143. πρόσαντες, lit. 'steep' ('sloping towards'). So 'hard.'
146. τὴν εὐθεῖαν, 'the straight way.' A natural acc. cognate with verbs of motion, which easily becomes an adverbial expression, used, as here, metaphorically with other verbs.
148. εἶεν, 'well.' Used naturally because of the new thought.
καὶ δή τ., lit. 'Now they are dead!' A dramatic and idiomatic way of saying 'Suppose them dead!' So Eum. 894, καὶ δὴ δέδεγμαι· τίς δέ μοι τιμὴ μένει;
149. ἄσυλον [ἀ-συλ-, 'rob'] 'inviolate.' Our word *asylum*.

ἐχ-έγγυος [ἐγγύη, 'a pledge,' from ἐν-γύη, 'the palm'], 'that which holds a pledge,' and so 'secure.'

153. μέτειμι, 'I will follow up,' 'seek out.' Used often, as here, with acc. of the *vengeance;* often with acc. also of the *criminal* punished.

156. 'I will march to the bold deed of ill.' τόλμα being used, as often, of *crime.*

159. Ἑκάτη (orig. fem. of Ἕκατος 'the far-shooter' Apollo, and so identified with Artemis and the moon), who came naturally to be associated with witchcraft and dark practices.

160. χαίρων, *i.e.* with impunity. 'They shall rue the day they vexed me.'

163. εἶα, 'up,' brisk interjection addressed to herself.

166. ὀφλεῖν, 'to incur' ridicule, 'be made a mockery.'

167. 'To the house of Sisyphus, and the marriage of Jason.' Sisyphus, king of Corinth, and ancestor of Glauke, was a proverbial liar and traitor; hence the sneer. γάμοι, poetic abstract for concrete.

168. Ἡλίου. Aeetes, father of Medea, was son of Helios, the sun-god.

169. ἐπίστασαι, repeated from 163, 'and skill thou hast' (V.). πρός δέ, adverbial, 'and beside.'

SCENE 3.

173. ἀμήχανον, 'hopeless.'

174. παρόν. See 134.

177. οὐδὲν πρᾶγμα, 'no matter': I care not.

179. σοι, 'by thee.' The dative is regularly used after the perf. pass. instead of ὑπό, with gen. for the agent. To the Greek mind the perf. expressed more the *effect remaining for* the

person than the *act done by* the person. Compare the modern perf. 'I have.'

181. *βασιλέων* means Kreon, Glauke, and the court.

182. *ἀφῆρουν*, 'strove to soothe,' 536.

183. *ἀνίης*, 'abate,' taking gen. of separation.

185. *ἀπείρηκα* means lit. 'I have cried off,' *i.e.* 'renounced,' 'given up,' 'grown weary,' and so takes the dat. instr. of that which wearies.

188. *ἐφέλκεται*, 'draws after it.'

194. *i.e.* 'to look the friends one has wronged in the face.' The acc. inf. explains *τόδε*.

198. *ψυχήν*, 'in heart,' with *κουφισθήσομαι*.

200-1. These two lines are noted for the hissing sound of the numerous sigmas.

201. *Ἀργῷον σκάφος*, 'the hull of Argo'; for the Argonauts or followers of Jason all knew how Medea had saved him. See Introduction.

202. 'sent to master [*ἐπιστάτην*, lit. 'as a master'] fire-breathing bulls with a yoke.' The instr. dat. *ζεύγλαισι* is justified by the *verbal* notion which is prominent in the subst. *ἐπιστάτην*.

204. *ἀμπέχων*, 'encompassing,' *i.e.* 'guarding': the coils of the dragon were round it.

206. *ἄνεσχον*, 'raised.'

208. Iolkos, the birthplace of Jason, in Thessaly near Mount Pelion.

209. 'More loving than wise': the second adj., according to Greek idiom, also in the comparative. So *γεραίτεροι ἢ σοφώτεροι*.

210. The story was as follows:—Pelias, tyrant of Iolkos, had ill-treated Jason and his family. Medea, anxious to punish him, cut up an old ram, and boiled it with spells till it changed into a lamb: and thus persuaded the daughters of Pelias to cut up their father in the hope of renewing his vigour in the

same way. When this was done, Medea of course took care he should be really boiled.

211. *παίδων ὑπ' αὐτοῦ*, 'by his own children's hands.' She did not really 'take away all his fears' because for this murder they had to flee to Corinth.

213. λέχος and λέχη, often for 'marriage.'

218. Observe neut. form *θεσμά* from masc. *θεσμός*. So *δεσμά*, *σῖτα*, and Lat. *loca*.

220. *λαμβάνεσθαι*, c. gen., 'to take hold of,' 'to cling to.'

221. The case of *γονάτων* is affected by the verb *ἐλαμβάνου*.

222. *πρός*, poet. variation for *ὑπό*, 'by.'

224. *δοκοῦσα μὲν τί . . . πράξειν καλῶς;* 'expecting what good fortune at thy hands?' *i.e.* expecting none.

227. *ἀφικόμην*, 'I came hither,' *πάτραν* being governed by *προδοῦσα*.

231. *καθέστηκα* of anything firmly established; so here of 'lasting feud.'

233-9. The words *μακαρίαν*, *θαυμαστόν*, *πιστόν*, *καλόν* are obviously all bitterly ironical.

239. *πτωχούς*, predicate, 'that thy children should be beggars and outcasts, and I who saved thee.'

240. *ᾗ*, indef. subj., often in poetry without *ἄν* attached to the relative.

241. *ὤπασας*, Epic word, 'hast given,' [*ὀπάζω*, *ἑπ-*, 'to make to follow,' 'send with,' 'assign,' 'give.']

242. *ὅτῳ*, with *χαρακτήρ*. *ἀνδρῶν*, partitive, with *τὸν κακόν*.

243. *χαρακτήρ*, 'mark' [*χαράσσω*, 'scratch' or 'grave.']

247. *ὥστε*, poet. 'as.' *ναός*, Ion. gen. for *νεώς*.

248. *ἄκροισι λαίφους κρασπέδοις*, lit. 'with the outer rims of the canvas,' *i.e.* 'with close-reefed sails' using only the edge of the sail, as a wise sailor will do in such a hurricane of reproach.

249. στόμαργος, 'noisy.' γλωσσαλγία, lit. 'vexing with tongue,' *i.e.* 'weary prating.'

250. πυργόω, lit. 'to raise like a tower,' as we say colloquially 'to pile up.' 'Since overmuch thou dost magnify thy service.'

251. Κύπρις, Aphrodite, goddess of love, named after Cyprus, the special abode of her worship.

253. ἐπίφθονος λόγος διελθεῖν, ''tis ungenerous to tell.' Jason dimly feels the odious meanness of his argument, that he owed nothing to Medea, *because she could not help loving him!*

256. ἀκριβῶς θήσομαι, 'take strict account.' θέσθαι is used, as we say, of 'putting down' a score or account. So Aesch. *Ag.* 32, εὖ πεσόντα θήσομαι, 'I will *mark* it as prosperous.'

258. γε μέντοι, 'however,' 44.
τῆς ἐμῆς σωτηρίας, 'from saving me,' a natural gen. of cause with εἵληφας.

262. Lit. 'and to use laws, not looking to the gratification of strength,' *i.e.* 'and the life of law, not wilful violence.'

268. 'Unless my lot be famous,' γένοιτο following (according to rule) the mood of εἴη.

272. σοφός, 'skilful.' σώφρων, 'prudent.'

279. κνίζει, (lit. 'art scratched') 'art hurt,' 'art vexed.'

281. εἰς ἅμιλλαν πολύτεκνον, 'for the glory of many children.' ἅμιλλα is lit. 'a contest': the idea is a *competition.*

283. οἰκοῖμεν καλῶς, 'live prosperous.'

288. ἐς ταὐτὸ θείην, 'I might unite them all,' which would be a benefit to the old ones.

289. The arg. is, 'You don't want more children: *no more do I*, but the new children will be an advantage to the old, and confer both rank and wealth on them.'

290. τέκνοις, instrumental dat.

λύει, (full phrase, λύει τέλη, 'it pays the dues') 'it is profitable'; the prose expression is λυσιτελεῖ.

293. 'You women have come to such a pitch,' *i.e.* of unreasonableness. 'You have come to this,' we say with the same rhetorical vagueness.

297. τίθεσθε, 'you hold,' 'you count': the middle expressing, as so often, the *mental* or *metaphorical* 'putting.'

298. οὐ for the usual μή after χρῆν, as above line 23. The normal use is to say οὐ χρὴ ποιεῖν, or χρὴ μὴ ποιεῖν: but there is a tendency in Greek to attach the negative to the principal verb (where it is correctly οὐ) in cases where it logically belongs to the infinitive, and should be μή.

304. 'Assuredly I will not wrangle with thee further.' ὡς, 'that,' ἴσθι, or some such idea, to be supplied. κρίνω is 'to decide an issue,' of the *judge*; κρίνομαι, 'to be at issue,' 'to quarrel, of the *disputants*. So δικάζω and δικάζομαι.

307. ἕτοιμος, sc. εἰμί; but it is a special idiom to omit the verb with ἕτοιμος.

308. ξύμβολα, 'tokens,' prob. some ring or material sign of friendship or acquaintance, as in primitive times when writing was scarce. It is possible, but less likely, that it is poetical for a 'letter.'

309. μὴ θέλουσα, 'if thou wilt not': always μή when the partic. is equal to a conditional.

314. ἀλλ' οὖν, 'well anyhow': idiomatic use.

319. ἐξώπιος, 'out of sight of.'

320. ξὺν θεῷ δ' εἰρήσεται, literally, 'I will say it with the God,' *i.e.* 'if heaven permit the thought.' She shrinks from the crude presumption of prophesying ill without the reverent formula. (It is like the D.V. of our ancestors.)

321. 'Such a marriage as you would abjure.'

SCENE 4.—*Medea's Guile.*

323. *οὐ τἂν = οὔ τοι ἄν.*

327. *ὑπείργασται*, passive, 'many a loving deed has been wrought by us.' She *means*, 'since I have done you much service,' but expresses it more generously, as though the services were mutual.

328. 'To go thro' words' is idiomatic expression for 'to argue,' 'to reason.'

333. *τύραννον*, 'a royal bride.'

341. *κῆδος*, 'alliance' (lit. 'care,' often used of marriage).

343. *ξυμπεραίνειν*, 'help it forward,' *i.e.* the marriage arrangements.

344. *κηδεύουσαν ἥδεσθαι*, 'take delight in tending.' She ought to have accepted the inferior position with humble pleasure, she says.

346. 'Thou shouldst not imitate the bad,' *i.e.* you are a man, and ought not to follow the evil example of us women (*κακοῖς*) in foolish temper.

347. 'Nor match folly against folly': though *ἀντιτείνειν* may be intrans. and *νήπια internal* acc., it is simpler to take the construction here as transitive.

348. *παριέμεσθα. παρίημι*, 'to let go by,' and so 'to forgive'; the middle means to 'get the act forgiven,' to 'beg forgiveness.'

353. *τῆς πρόσθεν ἔχθρας ἐς φίλους*, for *τῆς πρόσθεν ἐς φίλους ἔχθρας*: when the attribute consists of more than one word, part of it may be put outside the article, as here. This idiom is known as the Divided Attribute.

356. Notice the powerful dramatic irony here; to Jason she seems full of natural remorse and feminine forebodings; but the audience know that when she says, 'Ah, how the

thought rises of hidden woes,' she is thinking of her deadly plot.

360. *ἐξαιρουμένη*, 'healing.'

364. 'Against their husband, when he secretly makes (lit. "smuggles in," "traffics secretly in") a strange marriage.' This is the accepted translation, but the line is very suspicious. *ἀλλοίους* means 'different': the gen. abs. is very harsh, coming between verb and dative, and there is probably corruption.

366. *ἔγνως*, 'thou hast chosen,' the word being used of an assembly *deciding* on a law or course.
ἀλλά, 'at any rate'; if not before, *at least* in the end.

369. *ἔθηκε . . . προμηθίαν*, 'has taken forethought,' *ἔθηκε* by poetic variation for *ἔθετο*.

374. *τέλος*, 'fulness.'

376. *χλωροῖς*, 'pale' tears, the adj. belonging really to the weeping person. A strange transference of the epithet.

380. *θήσω*, 'I will order,' *i.e.* order all things; used without acc. Again, as in 369, the middle would be more natural.

382. *ἐπὶ δακρύοις*, 'prone to tears.' Lit. 'with a view to tears,' 'for tears.'

385. *οἶκτος εἰ*, 'pity, to think that this will be.' The thought is suggested by the *εἰ* with greater delicacy than can be done in English. See 115.

392. *ἀπαίρομεν*, 'we depart,' vivid present of resolve. The word literally means 'lift up,' and is used of 'taking up your baggage' and departing; often of an army, etc.

395. The construction is *οὐκ οἶδα*, 'I do not know,' *εἰ*, 'whether,' *πείσαιμ' ἄν*, 'I can persuade him,' the *ἄν* belonging only to *πείσαιμι*, and the conditional form being used, as frequently, for a *dubious future*.

396. *ξυλλαμβάνεσθαι*, lit. 'to take hold of (*πόνου*) with (*σοι*),' *i.e.* 'to help in.' See 58.

399. *πλόκον χρυσ.*, 'a gold-wrought chaplet.'

401. *ὅσον τάχος*, 'with all speed.' Lit. 'as much speed (as there is).'

403. 'Having found in thee a noble husband,' *ἀνδρὸς ἀρίστου ὁμευν.* being predicate.

406. *φερνάς*, 'bridal gifts.'

407. *τυράννῳ*, adjectival, 'royal,' as above, 333.

412. *λόγου τινός*, 'of any account,' as we say.

413. *προθήσει*, 'will prefer.'

414. *μοι*, ethic dat. 'I pray.'
λόγος, ''tis said.' See note on 88.

416. 'Hers is the heaven-sent fortune.' The argument is: Gifts persuade even gods: she is under divine protection, and she it is we must persuade. As for the gift, I would spend not gold only, but my life, to save my children from exile.

422-5. The end is full of dramatic irony and double meaning. She says, 'It is needful she should take the gifts herself'—for them to bring good luck, Jason understands; *to poison her*, she means. 'Bring back good news' she says—of her gracious acceptance, Jason understands; *of her death*, she means.

SCENE 5.

429. *συγχυθεῖσ'*, 'bewildered.'

432. 'Do I tell some sorrow unawares?'

433. The bearer of good news, by a natural and universal custom, won thanks and reward.

438. *κάτει*, 'thou shalt come back' from exile. The Greeks always said 'to come *down*' for this meaning.

439. *κατάξω*, 'shall bring down' in a more terrible sense: *to death*

444. Their 'city and home' was Corinth, but the audience who know the plot think, and Medea is thinking, of Death and Hades.

450. *ἀγῆλαι* (*ἀγάλλω*), 'honour.' The mother would naturally deck the bridal chamber and adorn the bride, and supervise the festival of her son's marriage.

451. 'My stubbornness.' The gen. is after *δυστάλαινα*, gen. of respect. She speaks as if she half repented that she had not given way.

453. *ξαίνω* is 'to card,' 'to scrape.' So *κατεξάνθην*, 'worn away.'

455. *ἦ μήν*, 'verily.' Used in oaths and strong affirmations.

457. *περιστέλλω*, 'deck,' 'adorn.' Used regularly, as here, of the formal adornment of the corpse.

458. *ζηλωτὸν ἀνθρώποισι*, 'a thing men long for.' Acc. neut. in apposition to the sentences preceding.

466. *ὄμμα φαιδρόν*, 'the bright faces.'

467. *χαιρέτω*, 'farewell to them.'

470. *αὐτὴν* as agreeing with the subject with *κτᾶσθαι*, 'myself gain.'

474. *τῆς ἐμῆς κάκης*, gen. of exclamation (really the same as that noted on 451).

475. 'That I should even admit the gentle thought to my heart.' [Reading *προσέσθαι* (aor. med. *προσίημι*) for MSS. *προέσθαι* with Badham and others.]

476. 'Whoso may not be present at my sacrifice, he shall see to it himself' (lit. it shall be a care, etc.), *i.e.* a formal warning off from holy rites of the profane or impure (=if you are not fit to come, take warning), which is here used by a kind of cruel irony of the terrible sacrifice of her children.

478. *χεῖρα δ' οὐ διαφθερῶ*, 'I shall not spoil my hand,' *i.e.* 'I will not abandon my task.'

480. *τάλαν*, rare for *τάλαινα*.
481. *ἐκεῖ*, in exile, with me.
485. She suddenly thinks of the princess, by this time poisoned.
488. *ἀλλὰ* with *προσειπεῖν βούλομαι*, the intervening two lines giving the reason.
493. *σχῆμα*, 'form.'

SCENE 6.

503. 'I wait to see how matters there will go.'
505. *ἠρεθισμένον*, 'excited,' 'quick-drawn.'
508. 'Neither leaving the seafaring car nor the land-travelling chariot'—a very obscure line. Perhaps he means, 'lose no chance of flight, by sea or land.'
516. *ἠκισμένην*, 'ravaged,' 'spoiled,' a very strong word.
519. *σπέρχου*, 'be hasty': in her savage vindictiveness she wants the story with full details. Notice *φίλος*, nom. for voc. here of the person addressed directly.
522. *δίπτυχος γονή*, artificial poetic phrase, 'the twofold birth of thy children,' for 'thy two children.'
526. *ἐσπεῖσθαι* from *σπένδομαι*, 'to pour libations,' and so 'to make truce,' 'be reconciled'; and with *νεῖκος*, 'to settle a quarrel.'
529. *στέγας γυναικῶν*, in a Greek house the 'women's chambers' were at the back, shut off from the front of the house by a central door, *μέσαυλος θύρα*.
532. 'Turned a loving eye on Jason.'
536. *ἀφῄρει*, 'soothed,' 182, lit. 'was taking away,' 'tried to take away.'
537. *οὐ μὴ δυσμενὴς ἔσει φίλοις, παύσει δὲ θυμοῦ*, lit. 'wilt thou not shun being sullen to thy friends, but cease from wrath?' best construed as imperative to which it practically amounts:

'be not sullen to thy friends, but cease from wrath . . . . Observe poetic use of δὲ instead of ἀλλὰ after μή.

540. παραιτεῖσθαι, 'beg off,' always of some *evil* prayed against.

543. ἧνεσ', 'consented,' συνήνεσα, in prose.

544. 'The father and thy children,' rather awkward expression.

547. σχηματίζεται, 'trims.' The mirror would be of polished metal.

548. ἄψυχον εἰκώ, 'lifeless image.'

550. ἁβρὸν βαίνουσα, 'stepping proudly'; ἁβρόν neut. adverbial; often used with any verb of physical movement or expression; μακρὰ βιβάς, δακρυόεν γελάσασα.

551. πολλὰ πολλάκις, rhetorical repetition, 'many a time and oft.'

552. 'Glancing down to her lifted foot,' vivid touch describing the vain girl delighting in her fine apparel.

555. φθάνει, 'is in time,' usually followed by πρίν with inf. of the thing just anticipated: but as here it is not only anticipated but *averted*, the variation μή expresses it equally well.

558. The god Pan was supposed to cause sudden trouble or alarm: whence the phrase πανικὸν δεῖμα, our '*panic* terror.'

559. The ὀλολυγή was a cry of triumph or joy, here to propitiate the god.

πρίν, 'till': the indic. is used, because it introduces the decisive verbal act (ὁρᾷ) following the period of doubt or indecision.

560. The pupils (κόρας) seemed starting *from* (ἀπό) her eyes.

567. 'And now a quick walker plying his legs would have reached the goal of the course of two hundred paces.' [This is the accepted translation of the passage as it stands: but ἕλκων κῶλον is suspicious, and there is probably corruption.]

569. 'From her state of silence with closed eyes.' ἐξ ἀναύδου like τυφλὸς ἐκ δεδορκότος. Others take ἀναύδου (as bold figura-

tive expression) with ὄμματος ; but on the whole the other is less harsh.

578. 'Tight-fixed the gold kept its fastenings,' the expression a little artificial, but not obscure.

583. κατάστασις lit. 'the establishment,' *i.e.* the place where the eyes are fixed, 'the sockets.'

584. εὐφνές, rather grim irony of expression, 'nor was the face fair.'

585. [κράτος (ᾰ), 'strength,' κρᾰτός, gen. of κάρα.]

586. 'The pine-wood tear' is a pretty poetic expression for the gum or turpentine drop.

589. 'Disaster was our teacher,' *i.e.* we had learnt caution from the dreadful event.

595. 'The old sepulchre' is the old man on the verge of death.

599. 'Like ivy to the shoots of the bay.' ὥστε poet. for ὡς or ὥσπερ.

602. ἀντελάζυτ', 'clung tight,' not consciously, of course.
εἰ δὲ . . . ἄγοι, 'if ever he pulled,' *general* supposition, equivalent to saying 'whenever.'

604. ἀπέσβη, 'his strength failed.' The verb means 'to quench' (fire), or 'to dry up' (water).

611. 'When the tide of fortune sets in, one may be *luckier* than another, but happy—no!'

623. A woman speaking of herself in the plural ἡμεῖς always in Greek uses the masculine, as 86.

627. βαλβῖδα, 'the start.' Metaphor from race course, as so often.

628. κακισθῇς, 'turn coward.'

630. ἡμέραν, '*for* to-day,' acc. duration.

SCENE 7.

636. The strange and suspicious repetition νιν . . . σφε must be supposed due to the violent haste of his speech.

642. 'They shall harm her whom she has harmed.' κακῶς, with both verbs.

644. μοί is ethic dat.: the object to δράσωσι is αὐτούς understood, 'the children.'

645. ἐκπράσσω is 'to exact,' so here 'to avenge.' φόνον μητρῷον, 'the bloody deed of their mother.'

654. κλῆδας, 'the bars.' ἁρμούς, 'the fastenings.'

656. The natural sentence would have been 'them dead and her *the murderess*,' but the end is altered by a sudden and thoroughly dramatic burst of passion into 'and her *I may requite for the murder*.'

657. ἀναμοχλεύω, 'unbar.'

669. φρονῶ, 'am in my right mind.' τότ' οὐ φρονῶν, 'though then distraught.'

673. τὸν σὸν ἀλάστορα, 'the Avenger of thy crimes,' as he proceeds to explain.

674. κάσιν. Absyrtos, her brother, whom she tore to pieces in the house of Aeetes (παρέστιον).

677. παρά, poetic variation for simple dative.

680. πρόσθεν, *i.e.* in preference to.

682. Skylla, the barking monster described by Homer, who seized the sailors of Odysseus as they passed, was afterwards localised in the Straits of Messina. Eur. uses the adj. Tyrrhenian in the vague sense for 'Italian.'

685. οὐ . . . ἂν δάκοιμι, 'I cannot wound thee.'

687. αἰάζειν, 'to lament' [lit. 'cry αἰαῖ,' like ὀτοτύζω, οἰμώζω, φεύζω, etc.].

694. οὐκ ἔμελλες, lit. 'you were not going to,' *i.e.* 'I could not suffer thee to.'

699. There is irony in her bold repetition, 'Or Skylla, dweller in the Tyrrhenian land.'

GRAMMATICAL INDEX.

Abstract for concrete, 167.
Adj., proleptic, 69.
„ adverbial, 550.
αἰδώς, 118.
Article omitted, 62.
Attribute, divided, 353.

CASES.

Nom. for voc., 13, 519.
Gen., exclamatory, 474.
„ respect, 451.
„ cause, 258.
„ partitive (*ξυμβάλλομαι*), 58.
„ „ (*ξυλλαμβάνομαι*), 396.
„ separation (*λείπομαι*), 26.
„ „ (*μόνη*), 4.
„ „ (*ἀνίης*), 183.
„ *λαμβάνομαι*, 220.
„ *πρός γονάτων*, entreaty, 95.
„ *ἐξ ἀναύδου*, 569.
Dat., ethic, 57, 414.
„ perf. pass., 179.
„ instr. after subst., 202.

CASES—*continued.*

Acc., absol., 134, 174.
„ appos. to clause, 458.
„ adverbial, 550.
„ cognate, 146.
„ duration, 630.
„ *μέτειμι*, 153.
„ *ἐπὶ* (duration), 124.

Cases poetically varied.

ἐκ χερὸς for *χερί*, 104.
παρ' ἀνδρί for *ἀνδρί*, 677.
πρός g. for *ὑπό*, 222.
πρός σε for *σοί*, 64.

Comparative, double, 209.
Desideratives, 42.
ἐστί omitted, 88.
Epithet transferred, 376.
θεσμά, 218.
κάτειμι (exile), 438.
Masc. plur. (women), 86, 623.
Metaphor, naval, 52.
„ musical, 77.
ναός, 247.

MOODS AND TENSES.

Ind. Pres., of resolve, 392.
„ *Aor.*, instantaneous, 16, 46.
„ *Perf.*, compound, 39.
Subj. indef., no *ἄν*, 240.
„ delib. oblique, 139.

MOODS AND TENSES—*continued.*

Opt., condit. as future, 395.
„ assimilated, 268.
„ general supposition, 602.
Particip., acc. abs., 134, 174.
Middle, metaphorical use, 256, 297.
„ *κρίνομαι*, 304.
Act. for mid., 369.
Passive as deponent, 327.

PARTICLES AND CONJUNCTIONS, ETC.

ἀλλά elliptical, 366.
„ entreating, 105.
„ *οὖν*, 314.
γε μέντοι, 44, 258.
δέ for *ἀλλά*, 537.
δ' οὖν, 77.
ἦ μήν, 455.
καὶ δή, dramatic, 148.
μή after *φθάνω*, 555.
πρίν with indic., 559.
πρὶν ἄν, 50.
οὐ for *μή* (*βούλομαι*), 23.
„ (*χρῆν*), 298.
οὐ μή, fut., 537.
ὅπως ἄν, indef., 102.
πρός, adverbial, 169.
ὡς, elliptical, 304.
ὥστε for *ὡς*, 247, 599.

BY ARTHUR SIDGWICK, M.A.

Small 8vo. 1s. 6d. each.

SCENES FROM GREEK PLAYS.

RUGBY EDITION.

Abridged and adapted for the use of Schools.

ARISTOPHANES.

THE CLOUDS. THE FROGS. THE KNIGHTS. PLUTUS.

EURIPIDES.

ALCESTIS. BACCHÆ. THE CYCLOPS. ELECTRA. HECUBA. ION. IPHIGENIA IN TAURUS. MEDEA.

Small 8vo. 2s.

CICERO DE AMICITIÂ.

Edited, with Notes and an Introduction.

Small 8vo.

HOMER'S ILIAD.

Edited, with Notes for the use of Junior Students.

Books I. and II., 2s. 6d. Book XXI., 1s. 6d. Book XXII., 1s. 6d.

Crown 8vo. 3s. 6d.

A FIRST GREEK WRITER.

Crown 8vo. 5s.

AN INTRODUCTION TO GREEK PROSE COMPOSITION.

Crown 8vo. 5s.

AN INTRODUCTION TO GREEK VERSE COMPOSITION.

By A. SIDGWICK, M.A., and F. D. MORICE, M.A.

RIVINGTONS:

WATERLOO PLACE, LONDON.

Arnold's Henry's First Latin Book. By C. G. GEPP. 3*s.* [The original Edition is still on sale.]

Arnold's Latin Prose Composition. By G. G. BRADLEY. 5*s.* [The original Edition is still on sale.]

First Latin Writer. By G. L. BENNETT. 3*s.* 6*d.*
Or separately—
First Latin Exercises. 2*s.* 6*d.*
Latin Accidence. 1*s.* 6*d.*

Second Latin Writer. By G. L. BENNETT. 3*s.* 6*d.*

Easy Latin Stories for Beginners. By G. L. BENNETT. 2*s.* 6*d.*

Second Latin Reading Book. By G. L. BENNETT. 2*s.* 6*d.*

Selections from Cæsar. By G. L. BENNETT. 2*s.*

Selections from Vergil. By G. L. BENNETT. 1*s.* 6*d.*

Cæsar de Bello Gallico. Books I.—III. By J. MERRYWEATHER and C. TANCOCK. 3*s.* 6*d.* Book I. separately, 2*s.*

Gradatim. An Easy Latin Translation Book. By H. R. HEATLEY and H. N. KINGDON. 1*s.* 6*d.*

Excerpta Facilia. A Second Latin Translation Book. By H. R. HEATLEY and H. N. KINGDON. 2*s.* 6*d.*

First Steps in Latin. By F. RITCHIE. 1*s.* 6*d.*

Arnold's Greek Prose Composition. By E. ABBOTT. 3*s.* 6*d.* [The original Edition is still on sale.]

A Primer of Greek Grammar. By E. ABBOTT and E. D. MANSFIELD. 3*s.* 6*d.*
Separately—
Syntax. 1*s.* 6*d.* *Accidence.* 2*s.* 6*d.*

A Practical Greek Method for Beginners. THE SIMPLE SENTENCE. By F. RITCHIE and E. H. MOORE. 3*s.* 6*d.*

Stories in Attic Greek. By F. D. MORICE. 3*s.* 6*d.*

A First Greek Writer. By A. SIDGWICK. 3*s.* 6*d.*

An Introduction to Greek Prose Composition. By A. SIDGWICK. 5*s.*

An Introduction to Greek Verse Composition. By A. SIDGWICK and F. D. MORICE. 5*s.*

Homer's Iliad. By A. SIDGWICK. Books I. and II., 2*s.* 6*d.*—Book XXI., 1*s.* 6*d.*—Book XXII., 1*s.* 6*d.*

The Anabasis of Xenophon. By R. W. TAYLOR. Books I. and II., 3*s.* 6*d.* Separately, Book I., 2*s.* 6*d.*; Book II., 2*s.*—Books III. and IV., 3*s.* 6*d.*

Xenophon's Agesilaus. By R. W. TAYLOR. 2*s.* 6*d.*

Stories from Ovid in Elegiac Verse. By R. W. TAYLOR. 3*s.* 6*d.*

Stories from Ovid in Hexameter Verse. By R. W. TAYLOR. 2*s.* 6*d.*

Catena Classicorum.

ARISTOPHANIS COMŒDIÆ. THE ACHARNIANS AND THE KNIGHTS. 4*s.*—THE WASPS. 3*s.* 6*d.*—THE CLOUDS. 3*s.* 6*d.*

DEMOSTHENIS ORATIONES PUBLICÆ. THE OLYNTHIACS. 2*s.* 6*d.*—THE PHILIPPICS. 3*s.* Or, in one volume, 4*s.* 6*d.* DE FALSA LEGATIONE. 6*s.*

DEMOSTHENIS ORATIONES PRIVATÆ. DE CORONA. 5*s.*

HERODOTI HISTORIA. Book I., 6*s.*—Book II., 5*s.*

HOMERI ILIAS. Books I.—XII. 6*s.*

HORATI OPERA. THE ODES, CARMEN SECULARE, and EPODES. 7*s.* 6*d.*—THE ODES. Books I.—IV. separately, 1*s.* 6*d.* each.

ISOCRATIS ORATIONES. AD DEMONICUM ET PANEGYRICUS. 4*s.* 6*d.*

JUVENALIS SATIRÆ. 5*s.*

PERSII SATIRÆ. 3*s.* 6*d.*

SOPHOCLIS TRAGŒDIÆ. THE ELECTRA. 3*s.* 6d.—THE AJAX. 3*s.* 6*d.*

TACITI HISTORIÆ. Books I. and II., 6*s.*—Books III., IV., and V., 6*s.*

TERENTI COMŒDIÆ. ANDRIA and EUNUCHUS. 4*s.* 6*d.* Or separately, ANDRIA, 3*s.* 6*d.*—EUNUCHUS, 3*s.*

THUCYDIDIS HISTORIA. Books I. and II., 6*s.*—Books III. and IV., 6*s.*

Scenes from Greek Plays.

By A. SIDGWICK. 1*s.* 6*d.* each.

ARISTOPHANES. THE CLOUDS. THE FROGS. THE KNIGHTS. PLUTUS.

EURIPIDES. IPHIGENIA IN TAURIS. THE CYCLOPS. ION ELECTRA. ALCESTIS. BACCHÆ. HECUBA.

Cicero de Amicitiâ. By A. SIDGWICK. 2*s.*

Exercises in Latin Elegiac Verse. By C. G. GEPP. 3*s.* 6*d.*

Eclogæ Ovidianæ. By T. K. ARNOLD. 2*s.* 6*d.*

A First History of England. By LOUISE CREIGHTON. 2*s.* 6*d.*

Latin Texts.

AENEID OF VERGIL. Books I., II., III., IV., V., VII., VIII., IX., 2*d.* each. Books VI., X., XI., XII., 3*d.* each.

GEORGICS OF VERGIL. Books I.—IV. 2*d.* each.

BUCOLICS OF VERGIL. 2*d.*

The above in one volume. 2*s.* 6*d.*

CÆSAR DE BELLO GALLICO. Books I., V., VII., VIII., 3*d.* each. Books II., III., IV., VI., 2*d.* each.

The above in one volume, 1*s.* 6*d.*

Select Plays of Shakspere.

RUGBY EDITION.

AS YOU LIKE IT. 2*s.*
MACBETH. 2*s.*
HAMLET. 2*s.* 6*d.*
KING LEAR. 2*s.* 6*d.*
ROMEO AND JULIET. 2*s.*
KING HENRY THE FIFTH. 2*s.*
A MIDSUMMER NIGHT'S DREAM. 2*s.*
KING JOHN. 2*s.*
CORIOLANUS. 2*s.* 6*d.*
THE TEMPEST. 2*s.*

A History of England.

By J. F. BRIGHT.

Period I.—MEDIÆVAL MONARCHY: A.D. 449—1485. 4*s.* 6*d.*

Period II.—PERSONAL MONARCHY: A.D. 1485—1688. 5*s.*

Period III.—CONSTITUTIONAL MONARCHY: A.D. 1689—1837. 7*s.* 6*d.*

Historical Biographies.

SIMON DE MONTFORT. 2*s.* 6*d.*
THE BLACK PRINCE. 2*s.* 6*d.*
SIR WALTER RALEGH. 3*s.*
OLIVER CROMWELL. 3*s.* 6*d.*
DUKE OF MARLBOROUGH. 3*s.* 6*d.*
DUKE OF WELLINGTON. 3*s.* 6*d.*

A Handbook in Outline

of English History to 1882. By ARTHUR H. D. ACLAND and CYRIL RANSOME. 6*s.*

A SKELETON OUTLINE of the above. 1*s.* 6*d.*